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Arthur L. Anderson & Albert Riding

Mr. Anderson and Mr. Riding were members of Local 533 (Black) of the American Federation of Musicians, Buffalo, New York. On January 10, 1994, they invited me to meet them for an interview at the "Colored Musicians' Club," Buffalo, New York. The Club was open for business, and the two gentlemen had just finished rehearsing with their band.

Q: I don't know if I can get it all, but we'll try.

A: We weren't in favor of the local or rather the merger because the one thing 533 was solid and we were running in the black. We got good insurance then and we policed our district. We provided work to our members, we looked for jobs for them, provided referrals, and some other little things for colored musicians. All of the members of 533 were members of the Colored Musicians' Club.

Q: You had to be in 533 to be a member of the Club, didn't you?

A: In the beginning.

Q: In the beginning. When did that change?

A: Uh. After the merger.

Q: After the merger it changed. You no longer had to be in 533 to be a member of the Club?

R: The fact is because there was no more 533 so anybody who was interested in the arts were eligible.

Q: Now I was talking to Mr. Anderson about the relationship, if you can remember, I noticed in the minutes there were some discrepancies between 43 and 533. It didn't appear to be a whole lot of them. Sometimes there were problems with policy and jurisdiction. Do you recall?

R: I don't recall any. We were very close. Here's what happened. We both had the same jurisdiction. At the [Tape Indescribable] 533, both policed to make sure there was no non-union people playing at these clubs and so generally the way it worked out was that if it was a black man, Perry Gray took care of it and if white, Rizzo took care of it.

Q: Were there clubs that the black man could play at?

R: It was a matter of booking. We didn't know of any place

we couldn't. There were clubs that had black bands and black people could sit in then.

Q: You couldn't socialize. Could that be one of the reasons why the Club was formed?

R: What? Say that again.

Q: Was that maybe one of the reasons why the Club was formed?

A: No. The Club was formed as a social outlet for 533 musicians.

Q: It wasn't because you could socialize after gigs at the clubs?

A: No. After the gigs the clubs were closed.

Q: After the gigs the clubs were closed?

R: We usually played from 10 to 2 or 9 to 3 and after that all the clubs were closed down.

Q: So as far as ...

A: We wanted a place to go after the gig.

Q: After the gig?

A: To congregate. So that's what started the Club.

Q: So your best recollection, there weren't any clubs?

A: Well, there were clubs, you're talking, there were clubs you can play at, but you couldn't actually go to because of race.

R: Right. I came to Buffalo in 1935. I played at a place called McVans, which was on the corner of Niagara and Hertel.

Q: McVans, I recall that place.

A: It was on the corner of Hertel and Niagara, Niagara Falls Boulevard.

R: You said Niagara Falls Blvd.

A: Oh. Niagara and Hertel.

Q: You could play there but you couldn't go in there?

A: No. [Tape Indescribable]. You know when they came, they sat on the band stand with the band.

Q: Is that right?

R: This was in 1935.

Q: How long did that last?

A: Until the '60s.

Q: Do you recall any other club names that had black bands like McVans?

A: Brogan's had a black band. Also, Clarks on Michigan and Seneca.

Q: What was the club called?

A: Brogans, B-R-O-G-A-N-S. Then on the other corner was Clarks, C-L-A-R-K-S. Clarks, it had a black band. My wife was a hat check girl and no blacks were allowed in there.

Q: So you're...Mr. Anderson said that the relationship you had in 43 was pretty good? There weren't really any problems?

A: We had some problems with black men.

Q: What were they?

A: [Tape Indescribable]

Q: Why?

A: [Tape Indescribable] what he couldn't do. What I remember in 43 is that the guys in 43 used to play under the table. They used to play under the table. In other words, I think the scale at that time was \$20 a night, so they would take a job for \$5 or \$10 bucks. In 533 we wouldn't do that. We got...Whatever the scale was that's what we got. A lot of guys came over just so they could get the money that they were told to be making.

Q: The scale was the force?

A: Yeah.

Q: More so than in 43?

A: Yeah. Well some guys used to play tricks. They called

the job at scale, and then there were kickbacks.

Q: Oh. I see.

A: You know, something like that. This was all over and if you didn't do it, you didn't work.

Q: Oh. I see. Uh, so just to get work. Was that because of the economy, you think?

R: Yeah, because of the economy. This was a tough neighborhood but better. [Tape Indescribable]. I came here from St. Louis. I was making _____ I played _____.

Q: You were originally from St. Louis and you were originally from?

A: Buffalo.

Q: So you were a local born and bred, and you came from St. Louis?

R: When I got to Buffalo the guys were making more money in Buffalo than they were in St. Louis. So I said, "I think I'll stay here until I get to go to New York."

Q: So you're still here!

R: Yeah. I'm still here. Back in that time, in the '40s, in the early '40s, Buffalo was a hub for big bands. A lot of big bands started out here.

Q: Was that because of Jazz, the jazz being here?

R: Yeah. Buffalo was on the jazz circuit and a lot of bands started here, like Jimmy Lunceford, Chick Webb, played here.

R: Not Chick Webb.

A: Jimmy Lunceford. Didn't Billy Ekstein start his band here? He used to hang around the Vendome. He didn't even have a band. He lived here. He was an entertainer here.

Q: Here's a question. Now if the relationship was cordial, why didn't you merge before?

A: We didn't want to!

Q: Why?

- A: Because we were okay. Because, well, see, here's one thing that sort of screwed everybody up. You see, I'm talking about the traveling tax.
- Q: The traveling tax. I don't understand?
- A: The bands on the road they had to pay a tax to the jurisdiction that they were in.
- Q: Yeah.
- A: So now the locals, the, uh, uh, national organization said, "Okay tax the musicians and not accept the vote." So I think it was a ten percent tax...
- R: It was the traveling taxes that kept these locals going.
- Q: ...they had to pay 533?
- R: No, white bands paid 43 and black bands paid 533.
- Q: You all shared the same jurisdiction?
- A: That's right .. which was wrong. We knew it at the time it was wrong. Two unions shared the same jurisdiction.
- Q: I've been told through the tree, that even though you shared the same jurisdiction, 43 concerned itself more with classical music, society music, whereas 533 played more jazz than anything else?
- A: A big part of 43 was the Buffalo Philharmonic Orchestra. The Buffalo Philharmonic, about half of the musicians in 92 now are Buffalo Philharmonic.
- Q: Now is the case back in 43?
- A: That was the case back then in '43, we were all members in '43. The Symphony Orchestra carried better weight then.
- Q: So black musicians are interested in classical music, or...
- A: Well, now...They just didn't pay attention to it. We had a few scholars that got into the Buffalo Symphony Orchestra. Usually it was a one night feature.
- R: I remember one bass player from Buffalo, and I remember one cello player that couldn't pass the test. He was a good cello player. I think, but he couldn't pass the test. And the way they would have the test, you couldn't

see him. They would be behind a curtain.

Q: Yes. I see.

A: So they didn't know he was black, he just couldn't make it.

Q: I see. That's an interesting question. Why. Is it because you're .. .

A: Well, let's face it. Now, most black musicians don't go out for classical music. Of course you have more of them going out now. But in the '40s and '50s, if you were a black musician, you probably were a jazz musician.

Q: That's just the way you were socialized?

R: That was my idea when I was a kid going to school.

Q: Your idea of music?

R: Yes. Because playing classical music, as I grew up, it was not possible. It was not possible for blacks so I was levitated to jazz.

Q: That's where your fellow black musicians were. That's kind of where you were?

R: And the band played, you tell it to me at that time.

Q: They made money?

A: Well, we made money and [Tape Indescribable].

Q: So even though you had a cordial relationship with 43 there wasn't really any desire to merge because things were working okay?

A: We weren't interested in merging. Why we merged was that the federal

Q: Federation said you had to?

A: The Federal Federation mandated that we had to merge so that's when we found a merger group.

K: Do you recall when you were first approached by the Federation to merge? I think it was in '64 or '65, wasn't it?

A: Well we would talk about it for years.

R: For years, yeah.

Q: The final mandate?

A: Finally, we got an order that we had to, and we were given a deadline.

R: That's right.

A: Then we had to merge.

Q: 'Cause I think there was some dialogue in the minutes back in '65 discussing the merger and, from the minutes, it says, apparently, that neither wanted to merge. So it was kind of dropped and then finally?

A: We had a nice little _____, financially sound, and the other _____ wasn't. We got along well. They were in the red.

Q: They were in the red?

A: Another thing, we had a four percent tax for the musicians working in Buffalo. It was never passed in 43.

Q: What four percent tax?

A: The four percent tax that we had, they didn't pass it.

Q: How come?

A: Because the people voted against it. We already had it, see?

Q: Which meant?

A: That only applied to when you played local.

Q: That means when you did play, the Local got their stuff, the 43 didn't like that idea.

A: 43 liked it, but the members didn't like it.

Q: I see.

A: One percent tax against four percent.

Q: One percent then?

A: No. I think it went down to one percent. Everybody didn't want to pay the four percent.

Q: So, it started off at four percent and went down to one

percent, actually, but still...

A: But we never had that. It never passed it to them. This is our life as a republic/democratic problem, so they can't just decree it, like a king or something. It had to be brought up to the board and we had to vote on it.

Q: Maybe you can answer this, maybe you can't. You had Los Angeles with Benny Carter...

A: Yeah. That was local 47.

R: Yeah. Local 47.

Q: In Los Angeles, they decided they wanted to merge. Chicago merged, I think the year ...

R: Chicago didn't want to merge at all. Chicago had a strong black leader, very strong blacks.

Q: But they started merging negotiations prior to the mandate in '64. Where did that pressure come from?

A: It came from the younger musicians. They could not understand why there should be two locals here. And they were right.

Q: The younger musicians?

R: The musicians figured, the musicians, the young musicians in Buffalo favored the same thing. They say why did you have to have two, and they didn't like the word colored musicians up here. They didn't like that word up here, color musicians.

Q: So ... derogatory?

R: They thought it was.

R: Yeah. It was just passe'.

A: That's it, it was more passe than derogatory. They just didn't like it. They quit using the word colored. They started saying black.

Q: Yeah.

A: And to be black, I'm proud, to be black.

Q: Yeah. And now it's African American.

A: But..

Q: It changes again?

A: But why we couldn't change it was because it was still a charter, a state charter in Albany, and we were afraid the fellows that read it...And we were afraid if they canceled that, we may not get another charter.

Q: I see.

R: That's why we kept the Colored Musicians, now we don't mind it.

Q: Originally, when the Club was chartered, I think I noticed that it didn't allow any white people it, originally? Do you recall?

R: Must be before my time.

Q: Before your time? But that was changed pretty quick?

R: That changed.

A: Evidently, because I don't remember ever seeing a clause that discriminated against whites. I wasn't in on it.

R: I read the minutes and it was policy rather than a law. It was a policy.

Q: But that was decided against pretty soon from what I gathered?

R: Mike picked up others talking in club.

Q: Did you have women? Did you have women in the club?

A: [Tape Indescribable]. They were good.

Q: Do you think that that had a lot to do with the nature of the music, jazz?

R: [Tape Indescribable] Woody Herman...Not Woody Herman, Gene Krupa's band. The first place they would all meet was up here, the jam sessions.

Q: As time went on, you had more mixing?

R: Yeah. But they didn't belong to the Local, but we had the mixing all over the place. The first time I heard that trombone _____ was Gene Krupa's band.

Q: That was a question I had .. Were the 533 early .. . but there were some?

R: [Tape Indescribable]. You know why he joined 43? He was a black guy. A saxophone player that joined. His name was...He had an Italian name.

Q: I see.

A: [Tape Indescribable]

Q: I see. So really up until the merger, there was not much mixing?

A: We had more whites than we had blacks.

Q: How many would you say?

A: _____, he was a member of _____.
_____ he was a member of _____. He played viola. I am trying to remember the trombone player's, I mean the saxophone player's name coming to the Club.

Q: Who were some?

A: Oh, you never know what musicians. This one guy was known as Tinker.

Q: It seems like...

A: As long as I can remember [Tape Indescribable].

Q: So, the music draws them all together?

A: Yes.

Q: I see.

A: [Tape Indescribable].

Q: Going back even further, even before your time, say from '17 up to the '30s, it was almost completely segregated. What kind of music did black musicians play?

A: Swing, Dixieland, whatever they called it.

Q: Swing?

A: Even some Ragtime?

Q: Swing, Dixieland, Ragtime band, which kind of resembles jazz to a degree?

R: That was the start of jazz. What happened, you probably

read this, but we studied this.

Q: You gentlemen are enlightening me.

R: In New Orleans, when they had a funeral.

Q: I didn't know this. I'm not a musician. Well I am, but...

R: They were walking (Dirge) to the graveyard. Then on the way back, be jumping. That's Ragtime, whatever you want to call it.

A: I'll tell you a very enlightening book to read, uh, it's called Really the Blues by Mez, Mezroe.

Q: How do you spell the last name?

A: M-E-Z, M-E-Z-R-O-E. I don't know his first name. That's about the most complete history of jazz cause he started in the 1900s and carried it right on through all your Ragtime piano players, and right on up to the swingers like Benny Goodman, and a lot of popular musicians. A lot of them are mentioned in that book. That's a heck of a book to read.

Q: I'll have to get that.

A: Really the Blues by Mez, Mezroe.

Q: I'll have to get that book.

A: I read that thing when I was in the Navy. He was a musician. He played, I think he played tenor and clarinet.

R: I think he played tenor.

A: That's one of the most enlightening books I've read about the beginning of Jazz.

Q: I'll have to get that.

R: That was a very interesting book if you can still get it. You probably know _____, who started most of the mixings.

Q: Yeah.

R: But Benny Goodman, when he took Lionel Hampton and Teddy Wilson, and the Guitar Player.

- Q: So, he had, Benny Goodman had some black musicians.
- A: Yes.
- Q: And that was during the '40s was it?
- A: '30s.
- Q: '30s?
- A: Lionel Hampton [Tape Indescribable]. In the '40s Artie Shaw had Roy Eldridge in his orchestra.
- Q: Could you both take me through the steps. You remember the merger pretty clearly, I'm sure. Could you take me through the steps why 533 was opposed to merging. I mean, obviously, you lost, you lost some things?
- A: Well, as I said, we were solvent.
- Q: You were solvent.
- A: That's the main thing.
- Q: Okay.
- A: We're, we're in the black, we were running fine, the Club was mixing fine. We had good life insurance. We had good life insurance and 43 didn't have life insurance.
- Q: None at all?
- A: I don't think they had any at all.
- Q: Or did they have maybe half the policy that you had?
- A: They didn't have any at all.
- Q: No. None at all that you know of?
- A: I don't remember they had any. Because I remember that was one thing we were arguing about. See, because when it first come up, it was so tense, and do you want to merge? We had pros and cons. Why we should and why we shouldn't.
- Q: Can you tell me some more reasons? Life Insurance.. Why wasn't 43 solvent?
- A: The main reason was that one percent tax that we had. We were getting money coming in to members. 43 didn't have no money coming in to them and 43 was hopeful that they

was gonna merge.

Q: They had nothing to lose?

A: That's right, and they thought they was gonna get this club.

Q: Uh.

A: They didn't know it was separate from the union.

Q: They didn't.

A: This is why Ray Jackson was responsible.

Q: Yeah. I remember reading about that. In fact, he was responsible for helping abolish the subsidy locals throughout the country. Back in the '40s.

A: That's right.

Q: Back in the '40s he played a huge role in that.

A: He was one of the top Shriners.

Q: I'm a Mason here in Buffalo.

A: Oh yeah.

Q: I think there was a time where 533 rented from the black clubs. Is that true? Rented a space for their musicians. I think it was on Michigan or Clinton?

A: I know the Shriners was the power behind the locals but some of the musicians were Shriners also.

R: Yeah. I was a Shriner.

A: Yeah.

R: I became a Shriner, Ray Jackson got a whole gang in.

A: Kelly was a Shriner.

R: Yeah.

A: Ray _____ one way Kelly.

Q: Yeah.

A: Ed Brown was a Shriner. He wasn't a musician, but Eddy used to head all of the musicians bands.

- R: That's right.
- A: In fact, in this Local 533, they had a hell of a marching band.
- Q: Yeah.
- A: Back in the '30s and '40s.
- Q: '30s and '40s, yeah. Was that called the Roosevelt Marching Band? Was that called the Roosevelt Marching Band?
- A: No.
- R: 533 became the Shriners Marching Band.
- Q: Shriners?
- R: We became the Shriner's Marching Band. This is all things from 533. That's how we became Shriners.
- A: In fact, I think we still got the banners and whatnot downstairs.
- R: Sure its downstairs. That's how we became Shriners. Ray Jackson got us all in. He got us all in. You see, Shriners is the 32nd degree Mason to be in Shriners.
- Q: Yes.
- R: So we all went to 32nd degree so we could become Shriners.
- Q: Yes.
- R: That became the Shriners Marching Band.
- Q: I'll be darned! That's something.
- A: _____ Carry Rector _____.
- R: Yeah, Carry Rector.
- A: Did Carry Rector ever try out for the Symphony? I know Ernie Crenshaw did.
- R: No. No. I don't know any, other than musicians from out of town that tried out for the symphony.
- A: That was when I was in the merging committee. We had several other people try out at that time.

Q: What other pawns were there in the merger? You mentioned that you were solvent. That's one of the reasons you didn't want to merge.

A: Life Insurance.

Q: Life Insurance was one?

A: We owned this building.

Q: The building?

A: They didn't own their building.

Q: They didn't own their building?

A: No. 43 used to rent at the Main and Utica, at the Hotel Marquee.

R: Hotel Marquee.

A: Hotel Marquee and they had offices there.

Q: Hotel Marquee?

R: Yeah. Before it burned down.

Q: I'll be darned.

R: Then after it burned down, they got the place over on Franklin Street.

Q: But they rented that, they didn't own it?

A: No, they still don't own a building.

Q: They still don't own a building? I'll be darned. And other things you can recall?

A: Uh.

Q: What about representation...ten to one?

A: How do you mean ten to one?

Q: Voting, electing officers?

A: Well, that was another thing. We were afraid we would be swallowed up. That's what we felt that after the merger would happen, we wouldn't have any black voices, which turned out to be true.

R: When we merged we had certain mandatory for

Q: About six years, I think?

A: Yeah.

Q: Was that merger planned similar to other merger plans in the country?

A: I don't know.

R: We worked hard on this. But one thing, after we finished and elected the officers, we'd go to bars and drink, and we had good camaraderie.

Q: Good camaraderie?

R: The camaraderie was great between us.

A: Well there were so many bands that were mixed. You had the 127 was black and white. Because all of the bands were merged, even though they were in separate locals.

R: Yeah. We played together. If we needed a musician and one wasn't available here, we'd call him from there. You know this was all in the '60s.

Q: Yes.

R: This was in the '60s.

Q: So by the '60s you had a lot of mixed bands?

R: Oh, yeah.

Q: But you still didn't feel a need to merge? Why? Everything was okay?

A: We had a good organization. We were solvent.

R: This Club was jumping, much better than before.

A: We used to have the only jam sessions in the city. When Rizzo and Gray were running the two locals, you couldn't have jam sessions anyplace in the city except here.

Q: A jam session is what?

R: We had a piano and a base and we'd invite the musicians to come up and play.

A: Yeah, who ever came from out of town. Like, when I was a kid in high school, and I got to play with people like

Nat King Cole, and Marylou Williams, and we got to play right up here. That's what we call jam sessions. After they get off from work, they like to relax and play what they want to play, or no music at all.

Q: Let me flip this tape over real quick.

A: We used to have a Sunday afternoon jam session. We used to start around 2:30 or 3:00 o'clock and go to about 5:00 o'clock that night. We got whoever was in town appearing, and invite them to come up to play. So you had people like Dizzy Gillespie coming up here, Roy Eldridge, whoever was famous that was in town was invited to come up and start the jam session. And, of course, this place used to be jammed like that, and they would jam a line all the way down the stairs and around the corner, waiting to get in.

Q: But you had no accommodations for them here, they didn't stay overnight here or anything like that?

R: No. Well they had their own place to stay already.

A: They usually stayed at a hotel, or something like that. They came down here to start the session.

R: We would always have a saxophone player or a trumpet player to start the session in case they were late. When they come in, dozens of players would come up and play so they would have to have somebody in charge to make, kind of make some sit down and let them play, and let somebody else play as well.

Q: Isn't that something. Can you tell me a little bit about Ray Jackson's role in the merger? He was on the committee.

R: He was fighting against the merger at first, I believe.

A: But he was very much against the merger, all of us were. In fact, the only ones, I think that weren't, were guys like Eldridge.

R: I was on the Board at that time and I fought against the merger.

R: I was ambivalent about it. I wanted the merger and I didn't. I really didn't, cause I...

A: Well, there shouldn't have been two locals in the first place, but now that we're in this position and we're happy where we are, so leave us alone.

Q: Yeah, and everything is working out okay.

R: Yeah.

A: Which is true. Now I would love it. But then when they demanded the merger, then we had to merge. And that's when...Five or six years where we had a statement, you know, a merger, a merger beginning...

Q: You had to follow a merger plan?

A: Yeah.

R: Lloyd Plumber was the secretary emeritus of the new 92. He was required... I think they were required to have two board members for about four or five years.

Q: I have it. [Tape Indescribable].

A: It wasn't, 'cause there were seven board members, but only two of them were required to be on the new 92 board.

A: I was on it.

R: Well, maybe you were one of the five?

A: How did I get on it?

R: Well, we voted the same people in.

A: I didn't get to go on the new 92 Board. I believe it was Plummer and Leggy.

R: Perry was becoming a regional representative of the union.

A: _____ I remember that.

R: I don't think Plumber did.

Q: So did the merger, now your Local 92, did it make things better for everybody?

R: No, I think it made it worse.

Q: Made it worse? In what way?

A: Unless you had good connections, you just didn't work.

Q: So you think it didn't benefit anybody really?

A: Uh, not really. Now like, listen, I went through a

period of where I was working, I was working with the all white bands for about five or six years, something like that. And, we would go out. I was in bands and we would go to all the country clubs around. There was plenty of work, I'm sure. I have been with a couple of all white bands, and I guess I was only black in the band at that time. And, uh, we were pretty good. But you never found any black bands that played in the country clubs in Buffalo. Of course, you have to understand the kind of music they liked there, society. Society liked music that we just don't play that. Most of the black bands don't play that.

Q: They played jazz?

A: I played with C. Q. Price, but we had a mixed band. And we played those, uh ...What do you call those places with the golf clubs? Country clubs.

Q: Yeah.

A: Now we used to play, C. Q. use to play at Bethlehem Steel Management Club. We'd be out there, like, half of dozen times a year.

Q: Nice to meet you!

C: Charlie Reed. I get confused every now and then. Especially when you got a recorder and a microphone.

Q: Was he active at the time of the merger?

A: No, he was, I think he belonged to the Niagara Falls Local.

C: I belonged to the, the Lockport Local, this one 53030, and what was the other, Niagara Falls.

Q: Wow.

C: I didn't stay here. Went South. I didn't share in their lull. I knew _____. Good connections. I used to play up in Canada, at Lucky Lanes. And the Canadian Union used to get on my case every day. Oh man, they haunted me until I left there, left them over there.

C: I'm a member of 298 that's the Canadian local.

Q: Is that right?

C: Yeah. I was a member of the Tonawanda Local 209. See, different locals have control over different areas. Like

209 controls Melody Fair.

Q: Who determines the jurisdiction? Does the Federation determine the jurisdiction?

C: I think the locals work that out.

Q: The locals work that out themselves?

A: It's basically cities. Like I used to be in the Buffalo Bills Band until the Bills moved out to Rich Stadium, which came under the Hamburg local. And the Hamburg local tried to force a deal down the Bills throat, and they wouldn't go for it and now they don't have any music. So, when the Bills were at the Rockpile, I was in that band for about four or five years.

Q: So the locals work that out amongst themselves, as far as jurisdiction? It's not something...

C: Yeah. I think under the direction of the Federal, the 802. What is it in New York? What's it called? The Federation.

R: Well, if you're thinking, there's the National Federation.

C: The National. I didn't mean 802.

Q: You're talking about the National, the American Federation.

R: Yeah.

Q: Under their jurisdiction, it's worked out in the coordination with the locals?

C: Yeah. When I was in the 533 though, most of the time I was, what I was doing was playing for a brief period at Little Harlem.

Q: Little Harlem?

C: We played [Tape Indescribable]. We enjoyed doing that. Oh, yeah. But, we played, you know, where the Vince Club was on Ridge Road in Lackawanna. You just turn the corner. Right there. Lou Hackney played in there. Lou was the only one in the local at the time. And apparently walked in there one night, and they had a stairwell, you know, right by the bandstand, who had
_____ a big old _____ hanging
down. And so _____ coming on up, he said I heard

it all.

A: You should write a book. Oh man, Charlie, you should write a book.

C: You'd be surprised at the things we did.

A: Every time I see you, you got something new to tell. You never told me that one before.

C: Yeah. Spider. Where's our friend Spider today?

A: Charlie's in the Buffalo School System.

C: Oh yeah, I'm still in it. I got a...Did you tell them about the scholarship things, too?

A: No. He's interested in the merger, what happened during the merger and how it affected 533 musicians.

C: Oh.

Q: With 92. I'll have to come back to it next time. What I'll do is I'll listen to what we talked about and we can visit again. Are you doing the same thing next Monday?

A: Next Monday I'll have an eight piece combo with me. I won't have the big band.

Q: Will your good friend be here?

A: No.

Q: When can I come back and catch you both?

A: Well we're not gonna have the big band until the 24th. from week to week.

Q: The 24th. So I can come back on the 24th...

A: Right.

Q: ...and visit some more?

R: And in the meantime, maybe I'll look up some of my files. See if I can find some of those articles on the merger.

Q: Still.

A: Did you catch that information at the [Tape Indescribable].

Q: Oh yeah. Oh yeah. I got it all. I've been looking through it.

A: What are you working on?

Q: My master's thesis.

A: Okay.